1: Burrows--196 (1947-48) Woleaians 1-2
116, 534, 778 Ifalik

"One of the most prominent pieces of religious equipment of Ifalik today is obviously recent - a U.S. Navy boatswain's whistle (or, ashore in the United States, a policeman's whistle). Its shrill sound, with a rattle or trill in it because the flow of air is interrupted by a pellet, closely resembles the vocal sound supposed to be the call of a god. Without a whistle, this sound is produced by a prolonged falsetto cry, trilled with the tip of the tongue as in 'rolling an R.' Apparently this vocal symbol is ancient in the culture: in the myth about the lore of seamanship, when the god Seilangi appeared to Langorik in the form of a bird, he uttered this cry. (Tom, in telling the story, gave a demonstration.) The close resemblance of this call to the sound of a boatswain's whistle made that artifact fit readily into the native culture, but with a meaning very different from what it carries when blown by a Navy boatswain or a traffic policeman. In Linton's terminology, this is a little case of diffusion accelerated by congruity, and accompanied by a change in role and meaning.

Gargeligar had one of these whistles. Its sound at night was usually the first indication to us that the gods were abroad again. Wolpetau, paramount chief, had one too. He held it in his mouth and blew it occasionally during performances of religious dances, when he walked behind the rows of dancers, holding up a bit of tobacco or other little gifts which anyone was privileged to snatch from his hand. The suggestion seems to be that these are gifts of the gods. Attribution of divinity to the chief himself was never suggested, and would surely be denied. For that matter other chiefs, and even

commoners, might distribute gifts in that way if they wished. At least once, Tom took that road to the glory he craved.

Another occasion for blowing the whistles was during one of the nightly rehearsals of the uru dances. According to an ancient custom, women, muffled from head to foot in cloths, came up behind the dancers, and each put a garland on the head of the man of her choice. The complete wrapping-up was explained as a disguise, so that neither the favored men nor the woman's husband could recognize her. If the husband found out, Tom explained, he would be very angry. This institutionalization of jealousy must be left to Spiro to interpret. As to the religious significance of the whistles, it is diffuse and dim. I got no verbal explanation. All that is sure is that the whole performance, song, dance, and all, is essentially a religious ritual. As already noted, it seems to be taken lightly; and the blowing of the whistles may have no more vital connection with the supernatural than the costumes of ghosts and witches worn by children, among us, at Hallowe'en.

A final use of the whistles may have no religious significance at all. At least two of the whistles were sounded one night - and with them, conch trumpets - from canoes on the lagoon, surrounding a circle of seines in which a school of bonito was impounded. So far as I learned, these were simply noise-makers to frighten the fish and keep them from escaping. As noted in the account of fishing, it did not work. The point here is that these instruments seem to be not restricted to sacred uses."

2: Damm et al. --94
116, 534

(1909) 1938

Woleaians
Ifaluk

Sarfert did not find any real musical instruments, unless you want to put the common conch shell trumpet in this category, and it is more like a signalling instrument. Drums are unknown.

2: Damm et al. --208 (1909) 1938 Woleaians
116, 534, 202, 524 Faraulep

The only musical instrument is the conch shell (táui; mouthpiece - eoắl, sound hole - nắn, to blow - xắnum), and it is used for signalling and for religious invocations rather than for musical edification. Bull-roarers and leaf pipes are used for children's toys.